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CHAP. XVII. Renaissance Ornament.

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 76 3}
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 78 5 Ornaments from Pottery at South Kensington Museum.
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 94 4 Leaves of the Oak, Fig-tree, Maple, White Bryony, Laurel, and Bay-tree.
 95 5 Leaves of the Vine, Hollyoak, Turkey Oak, and Laburnum.
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 98 8 Various Flowers in Plan and Elevation.
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CHAPTER I.—PLATES 1, 2, 3.

ORNAMENT OF SAVAGE TRIBES.

PLATE I.

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2. Matting from Tongatabu, Friendly Islands.	10. Cloth. Otaheite.—U. S. M.
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PLATE II.

1. South America.—UNITED SERVICE MUSEUM.	9, 10. Tahiti. Adze. U. S. M.
2. Sandwich Islands. U. S. M.	11, 12. Friendly Islands. Drum. U. S. M.
3. Owhyhee. U. S. M.	13, 14. Tahiti. Adze. U. S. M.
4. New Hebrides. Inlaid Shield. U. S. M.	15. Sandwich Islands. U. S. M.
5. Sandwich Islands, U. S. M.	16, 17. New Zealand. U. S. M.
6. South Sea Islands. U. S. M.	18-20. Sandwich Islands. U. S. M.
7, 8. Sandwich Islands. U. S. M.	

PLATE III.

1. Owhyhee. Club.—UNITED SERVICE MUSEUM.	6. New Zealand. Pajee, or War Club.—U. S. M.
2. Sandwich Islands. Club. U. S. M.	7. South Sea Isles. War Club. U. S. M.
3. New Zealand. Patoo-Patoo. U. S. M.	8. Handle, full size of Fig. 5. U. S. M.
4. Tahiti. Adze. U. S. M.	9. Feejee Islands. Club. U. S. M.
5. New Zealand. Paddle. U. S. M.	

FROM the universal testimony of travellers it would appear, that there is scarcely a people, in however early a stage of civilisation, with whom the desire for ornament is not a strong instinct. The desire is absent in none, and it grows and increases with all in the ratio of their progress in civilisation. Man appears everywhere impressed with the beauties of Nature which surround him, and seeks to imitate to the extent of his power the works of the Creator.

Man's earliest ambition is to create. To this feeling must be ascribed the tattooing of the human face and body, resorted to by the savage to increase the expression by which he seeks to strike terror on his enemies or rivals, or to create what appears to him a new beauty.* As we advance higher, from the

* The tattooing on the head which we introduce from the Museum at Chester is very remarkable, as showing that in this very barbarous practice the principles of the very highest ornamental art are manifest, every line upon the face is the best adapted to develop the natural features.